

Greenholm Primary School Literacy Overview: Year 6

Our Vision: We want to inspire each generation of writers to enjoy expressing their original ideas masterfully through the English language.
 'All pupils should write clearly, accurately and coherently adapting their language and style in and for a range of contexts, purposes & audiences' *DfE 2016*

	Autumn		Spring		Summer	
ACHIEVERS AND THEMES	ACHIEVERS Aspirations Emotional Wellbeing Social Skills	THEMES Battles (WW2) Survival of the Fittest (Evolution)	ACHIEVERS Value and Respect Resilience Communication	THEMES No specific theme	ACHIEVERS Investigation Resourcefulness Evaluation	THEMES Moving On
Suggested Texts:	<ul style="list-style-type: none"> • Edelweiss Pirates: Operation Einstein by Mark Cooper • Once by Morris Gleitzmann • The Diary of a Young Girl by Anne Frank • Rose Blanche by Ian McEwan (PB) • Carrie's War by Nina Bawden • The Boy in the Striped Pyjamas by John Boyne • Erika's Story by Ruth Zee • When Hitler Stole Pink Rabbit by Judith Kerr • My Hiroshima by Junko Morimoto (PB) • Kensuke's Kingdom by Michael Morpurgo • My Secret War Diary by Marcia Williams • War Horse by Michael Morpurgo (WW1) • War Game by Michael Foreman (WW1) • Book by John Agard (Biography) 		<ul style="list-style-type: none"> • Titanic: My Story by Ellen Emerson White • Wolf Brother by Michelle Paver • King Arthur and the Knights of the Round Table by Marcia Williams (PB) • The London Eye Mystery by Siobhan Dowd • Journey to the River Sea by Eva Ibbotson • Northern Lights by Philip Pullman • Holes by Louis Sachar • The Eye of the Wolf by Daniel Pennac • The Last Wild by Piers Torday (Lower ability) • Floodland by Marcus Sedgwick • Matilda by Roald Dahl • A Series of Unfortunate Events: The Bad Beginning by Lemony Snicket • Miss Peregrine's Home for Peculiar Children by Ransom Riggs 		<ul style="list-style-type: none"> • Mavis & the Mermaid by BFI (Short film) • Ruin by Wes Ball (Short film) • The Young Inferno by John Agard (Poetry) • The Savage by David Almond • The Island by Armin Greder • After Tomorrow by Gillian Cross • Michael Rosen's Sad Book (PB - Recount) • There's a Boy in the Girl's Bathroom by Louis Sachar • Room 13 by Robert Swindells • Snow White in New York by Fiona French (PB) • The Turbulent Term of Tike Tyler by Gene Kemp • Small Change for Stuart by Lissa Evans • Children Just Like Me by Annabel Kindersley • World of Poetry by Michael Rosen 	

	<ul style="list-style-type: none"> • Archie's War by Marcia Williams (WW1 Information story) • Once There was a War by John Steinbeck (Newspaper report) • Tail-end Charlie by Mick Manning (Recount) • Taff in the WAAF by Mick Manning (Recount) • Journey to the Centre of my Brain by James Carter (Poetry) • The Language of Cat by Rachel Rooney (Poetry) 	<ul style="list-style-type: none"> • Skellig by David Almond • The Hunger Games by Suzanne Collins • Francis by Dave Eggers (Short film) 	<ul style="list-style-type: none"> • The Fox on the Roundabout by Gareth Owen (poetry) • David Attenborough Planet Earth Series
<p>Suggested ideas for writing: Ensure narrative is completed termly. Across the year, ensure each purpose is met:</p> <ul style="list-style-type: none"> - To entertain - To inform - To guide - To influence - To discuss - Poetry (To express) <p>At Upper KS2, the purposes</p>	<p>To entertain:</p> <ul style="list-style-type: none"> • Narrative story: <ul style="list-style-type: none"> - Innovation on a scene from a novel: <ul style="list-style-type: none"> ➢ Create own prank for Edelweiss Pirates ➢ Create own creepy item for Carrie to discover (to scare) ➢ Alternative ending/ opening - Invent own story about evacuation/ a war experience (Historical fiction) - Write the scenes for a picture book (Could be captions/ speech and thought bubbles/ full story) - Imagined meeting between two characters from separate stories (Rose from Rose 	<p>To entertain:</p> <ul style="list-style-type: none"> • Contemporary narrative from chosen genre: <ul style="list-style-type: none"> - Historical fiction - Mystery (to create intrigue and suspense) - Horror (to scare) - Adventure (to excite) - Fantasy • Innovation from narrative/writing in role: <ul style="list-style-type: none"> - Alternative ending/ opening - Prequel/ Sequel (in the style of the narrative): <ul style="list-style-type: none"> ➢ The trial of Miss Trunchbull (Matilda) ➢ A different Hunger Games setting ➢ How Zoe's family escaped the flooding (Floodland) 	<p>To entertain:</p> <ul style="list-style-type: none"> • Classic or contemporary narrative • Narrator's scribbled comments upon character choice • Writing in role: <ul style="list-style-type: none"> - Letter of application to the Island (To influence) - Letter of refusal of entry to the Girl's Bathroom (To inform) - Speech: <ul style="list-style-type: none"> ➢ Apology from Bradley (There's a Boy in the Girl's Bathroom - to influence) ➢ Motivating everyone to leave (The mother in After Tomorrow) - Newspaper report as the reporter in Snow White in New York (To inform showing bias)

should begin to crossover.

Blanche and Hugo from *The Boy in the Striped Pyjamas* - could be written as a script)

- Descriptive narrative:
 - Beach war scene (John Steinbeck)
 - Discovering a concentration camp (Edelweiss Pirates/ Boy in Striped Pyjamas)
 - Discovering the mysterious skull in *Carrie's War*
- Writing in role from various viewpoints:
 - Scenes from alternative viewpoints
 - Scenes from the point of inanimate objects (the skull from *Carrie's War*)
 - Write the same scene from multiple viewpoints (The Christmas Day football match from German/British perspectives - War Game)
 - Letter to Carrie from her parents and vice versa (To inform)
 - Letter from Carrie's parents explaining why they sent her away (To inform)

To inform:

- Summary (of an event/ story)

- New adventure for character
- Rewrite part of the story differently (combine with explanation of how this changes the outcome)
- Write a dream sequence for a character (Zoe escaping the island in *Floodland*)
- Thought/ speech bubbles
- Same scene written from multiple viewpoints
 - The Hunger Games from the Gamesmakers/ a watcher/ a tribute
 - Francis in the boat/ whatever is beneath the boat
 - Skellig's story/ Mina's viewpoint
- Scene/ story written from the viewpoint of an inanimate object:
 - The Titanic during its sinking
 - The iceberg during the collision
 - A dead person watching the lifeboats row away (Titanic)
- Add a character to a scene to explore how it changes eg. Miss Honey/Trunchbull

- Police report (To inform):
 - Snow White's poisoning
 - The disaster in *After Tomorrow/ Ruin*
- School reports for characters (To inform)
- Travel Guide for New York/ The Island from different character perspectives (To inform/ influence)
- Diary (To express feelings):
 - Two characters looking at same event (could also be a recount)
 - From the perspective of the world itself and how the circumstances have changed it

To discuss:

- How an event has affected a character
- Response to poetry eg. Individual thoughts on meaning
- Own response to character/ story (Were the decisions correct? What would you have done differently?)
- What is the importance of a certain prop in a story?
- How a character has changed through a narrative and why
- In role:
 - Character reflection upon decision

	<ul style="list-style-type: none"> • Comparison of two stories/ events/ places/ time periods • Magazine articles: <ul style="list-style-type: none"> - How stay safe during the war (To guide) - How you can help at home in the war - Why the Nazis were bad (One-sided argument) - Perspective of the war from a viewpoint (a child, an American, a soldier, a woman, a German, a Brit, an elderly person) • Non-chronological report: <ul style="list-style-type: none"> - Events from the war - Top 5 places to avoid in Europe in 1944 (Satire - to entertain) - Birmingham during the war V the countryside during the war (Comparison) - Weaponry/ vehicles from the war - Concentration Camps (from different perspectives) • Biography/ autobiography: <ul style="list-style-type: none"> - Author/ character - How a character's life should have gone had the plan worked out (Bruno/Schmuel in The Boy in the Striped Pyjamas) - Details of an event in a character's life - Comparing two historical figures 	<p>watching Matilda discover her powers</p> <ul style="list-style-type: none"> - Second person narrative (addressing the reader) eg. how would you feel if..., when you get out of the house... • Writing in role: <ul style="list-style-type: none"> - Letter from Thomas Andrews to the Titanic to apologise for his failure - Letter from Katniss to her sister (Hunger Games) - School report (Katniss, Skellig, Matilda from both Miss Honey and Miss Trunchbull) - Police report of an incident - Application letter to Miss Peregrine's home (To influence) - Speech from the warden in Holes - Diary (to express feelings): <ul style="list-style-type: none"> ➢ Titanic passenger who survives/ dies ➢ Two diary entries which contrast from different characters (Stanley V the warden in Holes) ➢ Matilda discovers her diary when she is older and makes changes ➢ Diary of an inanimate object (Titanic/ 	<ul style="list-style-type: none"> - Character deliberation over a future decision (Could be a script with other characters) - Author deliberation over character/ story arc (Could be own story) <p>To inform:</p> <ul style="list-style-type: none"> • Non-chronological report in style of David Attenborough (To entertain): <ul style="list-style-type: none"> - Captions to images - Top 5 facts/ locations - Script (response to what is being said) • Summaries • Newspaper report • Comparative essay • Museum artefact description: <ul style="list-style-type: none"> ➢ Snow White's apple in the Fairy Tale museum <p>Poetry (To entertain/ to express):</p> <ul style="list-style-type: none"> • Review • Comparison/ comparative essay • Summary • Discussion (see above ideas - To inform) • Poetry writing on theme/ poem (free verse)
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- Were they good or bad: biographies from two perspectives
- Biography/autobiography of an inanimate object (The skull in *Carrie's War*/ the pen as it wrote the story)

Poetry (to express/ to entertain):

- Poet Study: Rachel Rooney or James Carter.
- Responding to the poet's work in writing:
 - Review
 - Comparison
 - Summary

Iceberg/ Miss Peregrine's house/Excalibur)

To influence:

- Debate/argument (to discuss):
 - Who was responsible for the sinking of Titanic?
 - Could the Captain have done more to avoid the iceberg?
 - Is Miss Peregrine's house a safe place for children?
 - Should Matilda be allowed to go to school?
 - Would the *Hunger Games* solve problems in today's society?
- Flyer/poster/leaflet for Miss Peregrine's home/ the Titanic (To inform)
- Postcard stating a place is wonderful/ terrible (To inform)
- Instructions on how to enjoy yourself on Titanic/ behave in Miss Peregrine's home/ the prison in *Holes* (To guide/inform)
- Persuasive letter:
 - Why your sibling belongs in Miss Peregrine's home.
 - Convince the iceberg to change its floating course
 - Convince King Arthur or his knights to come to your rescue

<p>Reading: Word reading:</p>	<ul style="list-style-type: none"> • Recognise noun, noun phrase, statement, question, exclamation, comment, compound, suffix and adjective. • When reading aloud, sound out unfamiliar words accurately without undue hesitation, and read with confidence and fluency. • Read words with common prefixes. • Read aloud as well as silently with accuracy, making the meaning clear to the audience. • Read all words containing spelling patterns identified in appendix 1 • Convert nouns or adjectives into verbs using suffixes such as • -ate; -ise; -ify • Recognise and read verb prefixes such as dis-, de-, mis-, over- and re- 	<ul style="list-style-type: none"> • Know the difference between vocabulary used for formal and informal speech and writing. • Know how words are related by meaning as synonyms and antonyms such as big, large, little. 	<ul style="list-style-type: none"> □ Confidently and fluently read a wide range of fiction and non-fiction for a range of different purposes, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors. □ Fluently and effortlessly read a range of texts, using appropriate intonation, volume and tone, making meaning clear to the audience.
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Comprehension:

- **Listen to and discuss a wide range of texts understanding the main points with reference to the text.**
- Use dictionaries to check the meanings of words they have read.
- **Learn a wide range of poetry by heart.**
- Use skimming, scanning and text marking so that research is quick and effective.
- Understand how paragraphs are linked together.
- **Identify the structural devices the author has used to organise the text.**
- Describe with examples how the author has chosen a range of vocabulary to convey different messages, moods, feelings and attitudes.
- **Recommend books that they have read to peers, giving reasons for their choices.**

- **Retrieve, record and present information from non-fiction texts.**
- Summarise content drawn from more than one paragraph.
- Recognise texts that contain features from more than one genre.
- **Explain the structural choices the author has made in organising the text and how they have supported the writers theme and purpose.**
- Identify the style of individual writers and poets.
- **Identify and comment on expressive, figurative and descriptive language and language features of non-fiction texts.**
- Comment and compare the language choices the author has made to support the writers theme and purpose.
- **Comment and explain how writers present issues and**

- Retell a wide range of familiar texts orally.
- **Participate in discussions about books, building on their own and other's ideas and challenging these courteously.**
- **Explain their understanding of what they have read through formal presentation and debates, maintaining a focus on the topic using notes where necessary.**
- **Explain own understanding of text read through formal presentation and debates, maintaining a focus on the topic using notes where necessary.**
- Describe with examples how the author has chosen a range of vocabulary to convey different messages, moods, feelings and attitudes.
- Give a personal response to literature identifying how and why the text affects the reader.

	<ul style="list-style-type: none">□ Identify and evaluate the technique the author has used to create moods, feelings, messages and attitudes.□ Identify, explain, comment, compare and contrast on the implicit and explicit points of view.□ Precising longer passages	<p>points of view in fiction and non-fiction.</p> <ul style="list-style-type: none">□ Identify irony and its purpose.□ Can make comparisons within and across different texts.□	<ul style="list-style-type: none">□ Compare, contrast and explore styles of writers and poets providing evidence and explanations.□ Identify and compare themes and conventions across a range of texts.□ Read a range of books from our literary heritage and books from other cultures and traditions.
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Composition and effect:

- Noting and developing initial ideas, drawing on wider reading and research where necessary
- Identifying the audience for and the purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- **Using a wide range of devices to build cohesion within and across paragraphs**
- Selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning

- In writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed
- Using further organisational and presentational devices to structure text and to guide the reader [headings, bullet points, underlining]
- Ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register

- In narratives, describing settings, characters and atmosphere and integrating dialogue to convey character & advance action
- Writing for a range of purposes and audiences demonstrates selection and use of appropriate forms and assured adaptation of typical features.
- In planning for narratives, characters and settings are adapted and developed from a wide range of sources.

<p>Editing and improving work:</p>	<ul style="list-style-type: none"> □ Assessing the effectiveness of their own and others' writing □ Proof read for spelling and punctuation errors 	<ul style="list-style-type: none"> □ Proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning □ Ensuring consistent and correct use of tense throughout a piece of writing. 	<ul style="list-style-type: none"> □ The drafting process is used to make deliberate choices of grammar and vocabulary to change and enhance meaning for the intended effect. □ Effectively organized paragraphs with some evidence of text shaping. □ Wide range of cohesive devices. □ Effectiveness of own and others' writing is evaluated and edited to make assured changes to vocab, grammar and punctuation to enhance effects and clarify meaning.
<p>Grammar and punctuation:</p>	<ul style="list-style-type: none"> □ Write legibly, fluently and with increasing speed by choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters □ - choose the writing implement that is best suited for a task □ Sentences containing more than one subordinate clause to elaborate and to specify relationships between ideas. 	<ul style="list-style-type: none"> □ Precise vocabulary and grammatical choices, including the deliberate use of the passive voice to affect the presentation of information in both formal and informal situations. □ A range of punctuation is used, accurately and appropriately, including semi-colons, colons and dashes to mark the boundary between independent clauses. 	<ul style="list-style-type: none"> □ Legible, fluent handwriting is mostly maintained when writing at sustained, efficient speed. □ The full range of punctuation is used for clarity and emphasis, with only occasional errors in more ambitious constructions.

Spelling

Spelling - see English Appendix 1 Pg 56-62

- spell some words with 'silent' letters [eg knight, psalm, solemn]

- continue to distinguish between homophones and other words which are often confused

- - use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically as listed in **English Appendix 1**

Spelling - see English Appendix 1 Pg 56-62

Use further prefixes and understand the guidance for adding them

Use dictionaries to check the spelling and meaning of words

- Use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary.
- Write from memory complex sentences, dictated by the teacher, that include words and punctuation taught so far.

Speaking and listening/ Drama:	<ul style="list-style-type: none"> • listen and respond appropriately to adults and their peers • ask relevant questions to extend their understanding and knowledge • maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments • participate in discussions, presentations, performances, role play, improvisations and debates 	<ul style="list-style-type: none"> • speak audibly and fluently with an increasing command of Standard English • gain, maintain and monitor the interest of the listener(s) • give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings • articulate and justify answers, arguments and opinions 	<ul style="list-style-type: none"> • use relevant strategies to build their vocabulary • select and use appropriate registers for effective communication. • use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas • gain, maintain and monitor the interest of the listener(s)
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Refer to National Curriculum Programme of Study for a full list of objectives

Make sure you are clear what the KPIS or Assessment Framework is for your year group and plan opportunities to gather evidence of where the children have achieved these standards.